

## a report on the film library

## 1941-1956



the museum of modern art,  
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This report describes the progress and the problems of the Museum of Modern Art Film Library amid the technological and economic changes of the middle of the twentieth century. Mr. Griffith rightly stresses that policies and modes of operation adopted in 1935 could not be expected to survive these vast developments unchanged. Inevitably they have created new problems for the Film Library.

One thing does remain unchanged. That is the motion picture industry's belief in the importance and purposes of the Film Library. Although new methods of collaboration need to be worked out between us, we in motion pictures certainly want American films to continue to be available for study through the Film Library.

We know what the Film Library has achieved over the years, and realize what its continued progress can mean to the art and to the industry. In a sense, I think, the Film Library is a tribute to the creative and scientific genius and enterprise of the men and women who devote their lives to the advancement of the motion picture.

ERIC JOHNSTON, *Chairman*  
The Film Library Advisory Committee

## the film library

It is now fifteen years since the membership of the Museum received a direct report in Bulletin form on the activities of its motion picture department. As, in the interval, films continued to be shown daily in the auditorium, and more and more varied film programs and series of programs were made available to schools, colleges, and other museums, members may be pardoned if they have assumed that the Film Library had achieved a position like that of the Bank of England; which, said Ernest Betts, "just continues to be the Bank of England, year in and year out, with incredible security and dullness." Nothing could be further from the truth. These have been and are exciting, changeful years, full of promise and menace.

### acquisition

In Number 5, Volume VIII, of these Bulletins, Iris Barry, founder and first Curator of the Film Library, has told the story of its early years: how it was founded in 1935 to "trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed"; how it was introduced to Hollywood at Pickfair in the same year; and how, with the active help and encouragement of John Hay Whitney, Miss Barry and the late John E. Abbott, first Director of the Film Library, set forth on their travels to London, Paris, Berlin, Moscow, Warsaw, Helsingfors, Stockholm, Copenhagen, and, of course, California, in search of film. Actually, the first and most important task of this novel undertaking was to establish the Film Library's good faith. Films cost, and are worth, astronomical sums; they have often been misused to the detriment of their owners. It was necessary to establish first of all that the Film Library's work of acquiring, preserving, and circulating films of the past would in no way infringe on their commercial use and value. In 1936, a form of agreement was worked out, largely by Austin Keough of Paramount and J. Robert Rubin of Metro-Goldwyn-Mayer, which most of the major companies signed shortly thereafter. Its principal provisions were that the Film Library might draw prints, at its

own expense, from any of the negatives held by the motion picture companies; that such prints were to be used both within and without the Museum's walls for strictly educational and non-commercial purposes only; and that they might be withdrawn from the collection at will by their owners. This was and continues to be an arrangement satisfactory both to the industry and to the Museum, despite occasional grinding of gears occasioned by the withdrawal of films for the purpose of commercial re-issue or re-make. But, far more than anything worked out by the lawyers, it was the passionate sincerity of the Film Library in seeking to preserve what most of their owners considered to be obsolete commercial trifles, that spread confidence in the purpose and importance of this new department of the Museum. The acquisition to the Film Library collection of 15,000 reels (15,000,000 feet) of film in less than five years is the enduring tribute to Miss Barry's devotion to the cinema.



*Gloria Swanson and Iris Barry, first Curator of the Film Library, at a Museum party in Miss Swanson's honor, 1941*

"We forget," Miss Barry wrote in preface to the first show, "that it was only by a miracle, only just in time, that this retrospect of half a century of film-making was drawn out of limbo." Before 1935, films which had outworn their commercial value were indeed consigned to limbo. True, the eight major companies and some independent producers at Hollywood conserved the negatives of all the films they made (while destroying the positive prints). The location, then, if not the condition, of the product of the principal producers of entertainment films was known. Not so the location of the very important films made between the invention of motion picture projection in 1896 and about the year 1918, when the structure of the industry as we know it today emerged. The primitive films of this period, which saw the invention and elaboration of motion picture narrative by such pioneers as D. W. Griffith, Georges Méliès, Mack Sennett, Edwin S. Porter, and Thomas H. Ince, seemed to have disappeared utterly. These films were for the most part the mislaid property of defunct or forgotten corporations and men. Not even their owners cared what became of them, and often did not remember where they were.

Perhaps it was just because these early films were considered commercially valueless that it was possible, after all, to "draw them out of limbo." Through the tireless work of Miss Barry, William L. Jamison, and other members of the Film Library staff, the films were hunted down and purchased in quantity at modest cost with funds made available by the Rockefeller Foundation. More than 2,000,000 feet of the product of the Edison Company, headed by the father of motion pictures, was acquired from his heirs; a like amount of the productions of the American Biograph and Mutoscope Company, for which D. W. Griffith did his crucial early work, was salvaged from the mouldering Biograph studio. Most of the mature work of Griffith, and some of that of Ince, was rescued from forgotten storage vaults, while individual films were tracked down in such unlikely places as cellars, attics, hat closets, and even garbage cans.

At the same time, arrangements were concluded to acquire films from Europe on a continuing basis. After 1935, the British Film Institute in London, the Cinémathèque Française in Paris, and other film archives, had been founded in emu-

lation of the Museum of Modern Art Film Library. In 1939, at a meeting at the Museum in New York all the existing institutions organized the International Federation of Film Archives, designed to facilitate the exchange of films between the archives, an exchange from which the Film Library immediately benefited. By 1940, it was possible to say that the Library had acquired a remarkable proportion of the masterpieces of the motion picture, together with an immense amount of material of secondary interest to film connoisseurs but of incalculable importance to historians of the twentieth century.

But to acquire a film is not necessarily to preserve it. The chemical base of nitrate celluloid is so unstable as to make it nearly if not quite as perishable as newsprint. Few of the materials of scholarship are so fragile.

### the nature of motion picture film

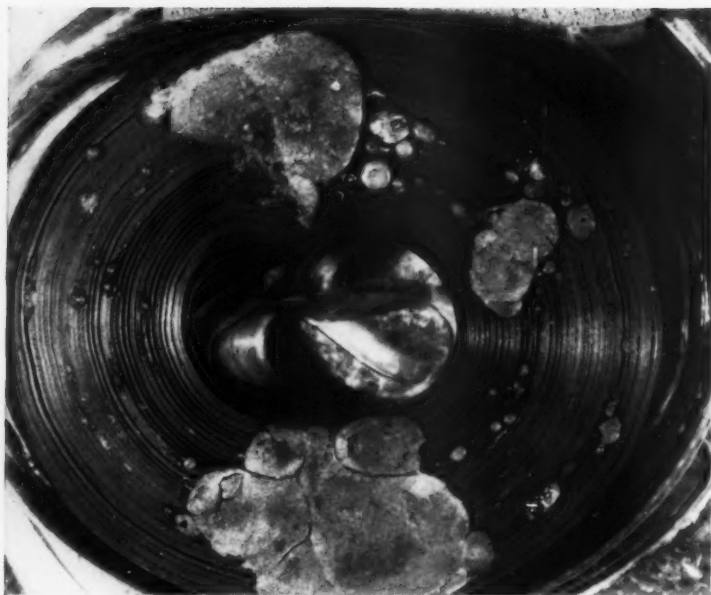
*"Cellulose nitrate is an extremely unstable substance. In thin sheets or strips it is used as a base for both still and motion picture film . . . The hazards incident to the use and storage of nitrate films are well-known, but less well-known and of greater importance to the record custodian is the fact that such nitrate films are decomposing at all times. The rate at which this decomposition occurs may be retarded by storage at proper temperature and relative humidity but the reaction proceeds nevertheless and must lead to the total destruction of the (film) . . . Even when stored under the most ideal conditions, nitrate film cannot be expected to last indefinitely . . . Protective duplications should be made as soon as deterioration is evident."*\*

### acquisition vs. preservation

Nitrate film is unstable; deterioration in a shorter or longer time is inevitable; the only remedy is to duplicate film at the first sign of deterioration. This was the state of affairs which confronted the Film Library at its inception and which steadily grew worse. From a curatorial point of view, obviously the Film Library should have from the beginning made duplicate negatives of all important films as soon as they were acquired. But,

\* James W. Cummings, Assistant Chief, Audio-Visual Branch, National Archives, Washington, D. C.





*A reel of motion picture film in one of the final stages of chemical deterioration. In this phase, a glutinous matter oozes from the film; in the last stage, the film decomposes into a yellow dust*

while the making of a positive print of an average-length feature film costs in the neighborhood of \$400, a duplicate negative made from this print costs roughly two-and-a-half times that much. As a result, if a duplicate negative were made of every acquisition, two-thirds of the Film Library's annual budget would be thus consumed, leaving only a third for the acquisition of additional films.

To make duplicate negatives of all important films as acquired is undoubtedly the way of safety and caution. But in the early years of the Film Library such caution seemed self-defeating. So much film was already irrevocably lost, so much more was deteriorating in obscurity, its condition unknown, that the wisest policy seemed to be to spend all, or most, available funds on getting films into the Film Library's custody, where their condition could be carefully watched. Some money had to be expended each year on duplication, but the major drive was to acquire films while acquisition was still possible. The Film Library in those days looked forward to a "breathing space," when with most of the major works in its custody, acquisition could safely diminish and major funds be spent on preservation. Such a breathing-space did actually occur, to some extent, in the years 1939-41, during which much work was done on the organization and preservation of the Film

Library collection, and on restoring large parts of it to the screen. This work had to stop during World War II, when all of the Film Library's funds and energies were devoted to supplying a host of government agencies with films for strategic, informational, or morale purposes. When the next breathing-space materialized, after 1946, the situation was entirely changed.

The very success of the Film Library had saddled it with curatorial burdens it was unable to bear. Once the worth of its undertaking had been recognized, donations of film poured in. To the immense Biograph, Edison, and Griffith collections were added the almost equally large collections of Douglas Fairbanks, Sr., and William S. Hart, consisting of almost the entire output of these distinguished film-makers. Players such as Gloria Swanson, Colleen Moore, Douglas Fairbanks, Jr., Richard Barthelmess and Irene Castle presented considerable numbers of their films, while single pictures came from individuals all over the world.<sup>1</sup> To duplicate each of these large quantities of film as they were acquired was impossible; the priceless Biograph collection alone, for example, would cost more than \$100,000 to transfer from old cellu-

<sup>1</sup> The entire Pathe Newsreel from 1910 to 1940, 10,000,000 feet of film was donated to the Film Library in 1940. Six years later this historic collection had to be returned to its owners because the Film Library could not afford the cost of its storage, much less its duplication.

loid to new. All that the Film Library could do was to use the funds which became annually available to duplicate by degrees, beginning with the oldest material, all the while watching the entire collection narrowly for the first signs of disintegration. Any important films which showed such signs were immediately duplicated, regardless of cost. In earlier years, this duplicating at the first sign of trouble was regarded as a rare emergency measure. With the advancing age of the collection, the stage of emergency became chronic.

### film preservation fund

In fact, by the time of Miss Barry's retirement as Director and Curator in 1951, the Film Library was having to run very fast to stay in the same place. A further aspect which complicated the problem and depressed the staff was the fact that such duplication as could be undertaken did not really ensure the permanent preservation of films. By making duplicate negatives of nitrate films on "safety" acetate stock, the life of these films could be prolonged somewhat. But acetate stock, though slower to disintegrate, does in the end perish in much the same manner as nitrate. The Film Library was therefore confronted with the alternatives of allowing its films to disintegrate into powder or of making successive duplicates, each of lessening quality, until all that would remain would be a pale ghost of the original film. Neither alternative bore thinking about.

Then, in 1952, the invention of triple-acetate stock (now called triacetate) altered the situation dramatically for the better. Chemists say that this film stock will last as long as the finest paper, or approximately four hundred years. For the first time, at long last, it is now possible, by transferring existing films to this stock, to preserve them indefinitely instead of temporarily, and as they originally looked, for the information and pleasure of posterity.

Aflame with this discovery, the Film Library immediately sought help in transferring all the most important films in its collection to triacetate. The cost of such an undertaking was far beyond its normal resources. In terms of the Film Library's annual budget, it would take at least 25 years to secure the preservation of just the most valuable films in the collection, by which time most films

made before 1940, and many subsequent ones, would have disintegrated. Accordingly the Film Library applied to the Rockefeller Foundation, which had nurtured its infancy, for emergency aid.

The Foundation granted the sum of \$25,000 to this end, on condition that it be matched by contributions from other sources. The Museum of Modern Art itself made an initial contribution of \$5,000, the first Thursday Evening Film Series for the benefit of the Film Preservation Fund raised more than \$2,000, and, very shortly, a Committee for the Film Library Collection, consisting of such staunch friends as J. Cheever Cowdin, Ned E. Depinet, Stanton Griffis, J. Robert Rubin, and John Hay Whitney, was formed to raise the remaining \$18,000. Their success may be judged by the fact that the Preservation Fund now stands at \$52,361.50, with contributions still coming in. Indeed, the most heartening consequence of the unveiling of the preservation problem to the general gaze is the ready and hearty response not only from old and intimate friends of the Film Library but also from members of the industry and of the motion picture public. Illusions there evidently had been in plenty: that the Film Library "plant" was built, and that it needed no further help or encouragement; that preservation was not only possible but easy; and that ample funds were or must be or should be available for it. That these illusions are to be replaced by quick action is apparent from comments by contributors and from



Cecil B. De Mille and Allen Porter, Secretary of the Film Library, at Mr. De Mille's first visit to the Museum, 1949, on the occasion of the preview of his SAMSON AND DELILAH

the considerable press evoked by the announcement of the Preservation Fund; it is clear that, in the words of the Committee for the Film Library Collection, "The American people will not allow so important a portion of their own contemporary history, and of an art so closely identified with the United States, to go down to dust." Though it has fulfilled its initial obligation, the Committee for the Film Library Collection continues to seek further contributions to the Film Preservation Fund, which now becomes a permanent one and which, with accretions through the years, holds out the hope not only of duplicating the present collection but also of preserving future acquisitions.

### circulating film program

For the first time, in 1956, it was possible for the Film Library to say with real assurance that the key films in this, the largest and most varied film collection in private hands, would be permanently preserved. There was no time, however, in which to savor this modest triumph. The attention and energies of the staff were instantly engaged by a new and threatening problem which has as yet no absolutely foreseeable solution—though it may be that one is envisaged by those at work on it and by those in the motion picture and television industries to whom they look for succour.

Writing in 1954, Porter McCray, Director of Circulating Exhibitions, spoke of "the Trustees' desire that the Museum should not be merely a metropolitan center, but that, as the major institution working exclusively in the contemporary, international field it should have a 'missionary' responsibility for promoting an understanding of what it regards as the most vital art being produced in our time." This missionary spirit was of course especially important in relation to the motion picture, which most academic institutions at the time of the founding of the Film Library regarded not as an art form in itself but as a sordidly profitable substitute for the traditional art of the theater. Perhaps only the Museum's prestige, and its flair for presentation, could have reversed this situation and drawn the educational world into an ever-more-closely-considered study of the motion picture in all its implications as a medium, as art, as instruction and propaganda, and as a social force of incalculable consequences. It was a miracle

of judgment on the part of the founders which rejected the idea (then seriously proposed) that the Film Library should be merely an archive in which a few scholars could putter among "historic" films, and which instead embraced the concept of a central circulation system from which films would be made available to anyone in the country who felt a serious urge to examine the structure of the first new art form to come to birth in two thousand years. The results of their foresight must be rated sensational. In 1935, there existed only one fully-accredited academic course in motion pictures.

Today, there are almost 75 accredited courses in more than 50 colleges and universities throughout the country. An unknown number (but probably several hundred) motion picture appreciation courses function in U. S. high schools. In communities where there is no educational institution to serve as a pedestal for organized study of films of the past, volunteer groups, usually called film societies, have organized to see films together. These groups issue program notes, publish magazines, correspond fervently with one another, and dispute the merits of films after the manner of zealots from time immemorial. They have now banded together into the American Federation of Film Societies, 30 strong. If it be true, as Cecile Starr said recently in *The Saturday Review*, that "a good 80 per cent of the film study classes and informal groups in this country owe their origin and continuation to the low-rental policy and the unswerving integrity of the Museum's film circulation department," then the Museum has played some considerable part in the creation of a culture of the film in this country—a world of discourse where comparison, analysis, and study help formulate taste of young and adults alike, a development of which Hollywood, especially its producers, is not unaware. In addition to this direct supplying of films exemplary of the medium itself and of the history of the art, the Film Library has circulated many hundreds of documentary, instructional, and cultural films to many thousands of institutions and groups whose interest in the film is as an educational tool. The continuing extension of the Film Library's circulation program as a whole, and especially the cultivation of these latter groups, is in the greatest part the work of Margareta Akermark, for many years Circulation



BLOOD AND SAND, 1922, directed by Fred Niblo, with Rudolph Valentino, Walter Long. Acquired through the courtesy of 20th Century-Fox



Director of the Film Library and now its Executive Secretary as well. Miss Akermarck has long impressed her colleagues by her sensitivity to the interests of the Film Library's subscribing groups, and by her patient search for rare films with which to fill gaps in the circulating collection.

It well suited the public relations of the motion picture industry in 1935 to aid in the setting up of the Film Library as a central repository and point of dissemination for films of the past. Before then, demands from educational institutions for "old" films had been spasmodic and unpredictable—but there had been some criticism of the movie companies because these demands had not been met, even though to meet them would have been costly and unbusinesslike. Here, now, was an independent institution offering to take on the job on a selective basis, in accordance with the highest standards and under suitable restrictions. As for the circulation income the Film Library derived from rental fees charged to educational institutions, this was negligible enough, and in general such circulation constituted no threat to the commercial exhibition of films. But as the Film Library's circulation grew, it began to take on the look of what might be called, in another language than that of this Bulletin, a market—a rather promising market. The first sign of general recognition of this fact came when the small commercial distributors of 16mm films began to buy the

American rights to European and independently produced American films, and to require the Film Library to withdraw its 16mm prints of these same films from circulation. Shortly thereafter, a few of the major film companies set up 16mm distribution departments and withdrew all or some of their films from the Film Library's circulation department. Indeed, from these sources a deluge of fiction films of all types has been loosed upon the 16mm field in the past eight years, while the Film Library's circulation activities have been to a degree restricted.

When this situation was recently described to the newly-formed Trustee Committee on Films and Television, one of its members remarked, "It would seem that the Film Library's very success in building a cultural interest in films of the past has brought in rivals whose interest in the field is purely commercial." That, on the face of it, is exactly what is happening. But the Film Library's 21-year experience of the field suggests advantages as well as problems arising out of this new development. The numerous fiction films now available from commercial sources are designed to make as much money for their distributors as possible; such distributors therefore revive only those films of the past which they are convinced will be most popular. The Film Library's programs, on the contrary, are designed for purely educational, not commercial purposes, and they include a great

many films essential to a serious study of the medium which no commercial concern would ever be moved to revive. Moreover, while the Film Library now shares a field once exclusively its own with the many commercial 16mm distributors, it retains its position as leader in the formation of taste—leader and guide. While no educational institution or film society would require to be told that *ALL QUIET ON THE WESTERN FRONT* is essential to a course of film study, it is unlikely that many of them would know that such a film as *THE KISS BEFORE THE MIRROR*, directed by James Whale for the same producing company, is an almost equally illuminating example of the manner in which the film medium regained the ground lost in the first years of the talkies. Even were its owners to make this film available, it is unlikely that film connoisseurs would be moved to see it by a mere listing in a commercial catalogue. It is to the Film Library's catalogues and program notes, to its organized and annotated listing of films, that students turn for guidance in their study. It is becoming increasingly plain to the industry at large that it is the Film Library's very use of once-famous, long-unseen films which has restored their value. This suggests that some symbiosis between the interests of the commercial distributors and the work of the Film Library will

be the path of the future, and active exploration of the possibilities is the immediate task ahead.

An even more severe curtailment of the Film Library's circulating program has arisen out of the sale, *en bloc*, of studio "backlogs"—a term used to indicate all the films produced by a given company before 1948—to television agencies. Several of the companies have required the Film Library to withdraw films from circulation at least until such time as these sales have been successfully negotiated. One of the most important companies, indeed, has required the withdrawal, only temporarily it is hoped, of all prints of their films; the lamentable immediate result is that such essential films as Erich von Stroheim's *GREED*, King Vidor's *THE BIG PARADE* and *HALLELUJAH*, Garbo's *CAMILLE* and *ANNA CHRISTIE*, the silent masterpieces of Buster Keaton, and many others, are suddenly unavailable to motion picture courses which cannot give any clear account of film history without them. This and parallel developments have worked hardship on the Film Library's national program, but new agreements with the new owners of film rights, analogous to those first arrived at with the motion picture companies in 1936, are in prospect and may well restore the Film Library's circulating privileges sooner than has been anticipated. An



Richard Griffith, Curator, Margareta Akemark, Executive Secretary, and William A. M. Burden, President of the Film Library, with James A. Mulvey, President of Samuel Goldwyn Productions, on the occasion of the presentation of four Goldwyn films to the Film Library, March, 1956

institution concerned with works of art which are also important articles of commerce could hardly expect to ride out the storms of change current in the electrical media of communication with every hair in place; and leaders of the motion picture industry are strong in their assurances that, whatever shape the future takes, the great films of the past will again become available to educational institutions under the aegis of the Film Library.

### curatorial program

Fighting the twin battles of preservation and circulation, the Film Library staff has had comparatively little time in the past five years for less crucial curatorial duties; progress here has been arduous as well as slow. With the help of Bernard Karpel of the Museum's Library, during the past year John Adams, Assistant to the Curator, and Eileen Bowser, Secretary to the Curator, have been at work reorganizing and extending the Library's collection of reviews, scripts, and original manuscripts; Adams has made progress in the immense task of cataloguing the private and business papers which constitute the D. W. Griffith Collection; while David Flaherty, when temporarily attached to the staff, made a beginning at organizing the almost equally large Robert Flaherty Collection. The gift by *Photoplay Magazine* of its entire collection of motion picture stills confronted John Adams with the necessity of integrating some 500,000 stills with the existing collection of 70,000, work now almost completed. Meanwhile, under the successive care of Joanne Godbout, Judith Goldberg, and John Adams, stills are constantly supplied to the press, the industry, and film connoisseurs, at a modest service fee and at the rate of several thousand per year.

In addition to its contributions to the Museum's program of special events, the Film Library has engaged, last year and this, in specialized activities of its own. The first was the Thursday Evening Film Series, now in its second year, held for the benefit of the Film Preservation Fund and designed to present recent acquisitions to the collection, films which cannot at the present time be included in the Museum's daily auditorium programs, and special loans for the occasion. The series have included such long-unseen or never-before-seen works as Harold Lloyd's *SAFETY*



Anna Magnani and René d'Harnoncourt, Director of the Museum of Modern Art, at the Museum's American premiere of Miss Magnani's *BELLISSIMA*, 1953

*LAST*, Pare Lorentz' *THE FIGHT FOR LIFE*, Mae West's *SHE DONE HIM WRONG*, John Barrymore's *TWENTIETH CENTURY*, and Federico Fellini's *LA STRADA*. The second, the Saturday Morning Film Series, is a unique experiment. In preparing for the first time to review by projection every film in the Film Library collection, it occurred to the staff that this occasion could be made into an opportunity for film students and workers to see many films which have never been shown in the auditorium and some which may never, because of their limited or specialized interest, be shown publicly at all. The first series of thirty programs was therefore made available at a subscription fee, attendance being limited to students and professionals only. These screenings in which many of the long-unseen films in the collection are presented without benefit of program notes, musical accompaniment, or titles for foreign sound films, have attracted a small but enthusiastic group of film connoisseurs and will be continued for several years, after which they may be

resumed from the beginning, since presumably by that time a new generation of students will be eager to review the collection. Only in this way could the Film Library ever hope to solve the problem, which also afflicts the Division of the Museum Collections, of finding time and space to exhibit those of its films which, while of small general interest, are of abiding interest and importance to the scholar.

Interest has been expressed by many members in the Film Library's acquisition policy, and also in its selection of programs to be shown twice daily in the auditorium to members and the Museum public. So far as the selection of films to be acquired for the permanent collection is concerned, the Film Library's policy continues to be that of giving priority to films which, by general agreement, are of the highest importance and merit, while collecting when possible films which by their success—or failure—have had profound impact on the history of motion pictures, and films which, by reason of their social or cultural influence, have attained significance. It should be noted that the acquisition policy, no matter how orderly its planning, is chronically thrown askew by the sudden and urgent need to save a particular film before the last known copy disintegrates. Rescue of the great films, rather than nice selective choice between them, for the time being must remain its prime imperative.

Exhibition policy, on the other hand, has undergone considerable change during the past fifteen years. In the early years, when the Museum first acquired its auditorium, and when films of the past which had lain unseen for two, three, or even four decades were flooding into the collection, it seemed best to assemble large historical surveys of world cinema, sometimes lasting two or three years, so that the greatest number and variety of films could be restored to the screen in the shortest time. With the outlines of the classic repertory established, policy changed in the direction of specialization—shorter one-man shows like those given the work of Griffith, Flaherty, Renoir, Lubitsch, Fairbanks and Goldwyn, and reviews of national cinema such as the recent "Fifty Years of Italian Cinema" and the forthcoming retrospective of French film history, were offered for study and enjoyment. The documentary film, which the Museum did much to nurture in its

infant years, has received thorough consideration, with the experimental film, as noted below, a candidate for early review.

That, during the past five years, gaps in the collection have been filled largely in the domain of fiction and documentary films is a fact which has stirred considerable curiosity and comment among members. One of the most notable events of the post-war decade has been the rise in the United States of an enthusiastic and dedicated *avant-garde* film movement, and the creation of a considerable audience for *avant-garde* films. It would seem in the logic of things that the Film Library should signalize this development, the more especially since, as Lewis Jacobs notes in *Experiment in the Film*, "Behind this phenomenal post-war revival were two forces which had been set in motion during the war years. The first was the circulation at nominal cost to non-profit groups of programs from the Film Library of the Museum of Modern Art. Their collection of pictures and program notes dealing with the history, art, and traditions of cinema went to hundreds of colleges, universities, museums, film appreciation groups, study groups. These widespread exhibitions as well as the Museum of Modern Art's own showings in their auditorium in New York City exerted a major influence in preparing the way for a broader appreciation and production of experimental films." But it is a paradox of this new *avant-garde* movement, lively and assertive as it has been, that its actual productions have been, with striking exceptions, in large part literal duplications of the ideas, imagery, and cinematic achievements of the Paris *avant-garde* of thirty years ago; viewed as experiment, they fall into the category of expert copies of old masters painted for practice by art students in the Louvre or the Uffizi. It seemed best to wait for the passing of this period of prentice work and "agonies and indecisions," and to wait for the emergence of a genuinely personal expression. Films of quality, chiefly in the abstract mode, have recently begun to arrive, and in the meantime the Film Library has been at work assembling an outline of the history of American *avant-garde*: James Sibley Watson's *FALL OF THE HOUSE OF USHER*, Maya Deren's *MESHES OF THE AFTER-NOON*, James Broughton's *LOONEY TOM*, Curtis Harrington's *ON THE EDGE*, Wheaton

*PASSION, 1919, directed by Ernst Lubitsch, with Pola Negri.  
Acquired through the courtesy of George Eastman House*



*RASHOMON, 1950, produced by Masaichi Nagata, directed  
by Akira Kurosawa, with Machiko Kyo. Gift of Mr.  
James A. Mulvey*



*CITIZEN KANE, 1941, produced, written and directed by  
Orson Welles, with Welles, Joseph Cotten. Acquired through  
the courtesy of RKO Pictures*





Galentine's *TREADLE AND BOBBIN*, Charles Eames' *BLACKTOP*, and James Davis' *EVOLUTION* have now joined the collection and will be available to subscribers this fall.

To the numerous inquiries whether, and when, we intend to install in the Museum auditorium and projection room Cinerama, Cinemascope, Vista-vision, or one or another of their surrogates, the staff's reply must continue to be that we are still waiting to see which way the technological cat will jump. Whichever process is chosen, installation will be very costly, the more so as it may require adaptation of the Museum's projection halls; how much adaptation will be involved is now the subject of tests being carried out by the Film Library's Technical Supervisor, Edwin Pigeon.

## television

While the relations of the Film Library to television, like those of the Museum proper, are still in the experimental stage, some progress has been made. The networks continually come to the Film Library for help in locating rare documentary film material; Miss Barry, now the Library's European representative, has done extensive field work on the Continent to this end. It is clear that there

will be an ever-increasing demand for such material and for such services in this new medium of instruction and the dramatization of reality. Many television personalities, such as Sid Caesar, have used the Film Library's collection as sources of material and of ideas adaptable to television. And, as an experiment, the Film Library has acquired for its collection the kinescope of a single "live" television production, Horton Foote's *THE TRIP TO BOUNTIFUL*, with Lillian Gish, which later was translated to Broadway with the same star. Permissions from sixteen individuals had to be secured before the kinescope could be acquired, and the same sixteen must give special permission for every single public performance, facts which indicate the difficulties that lie ahead should the Museum, as is now often suggested, found a television archive analogous to the Film Library. Meanwhile, the Film Library circulates the kinescopes of the Department of Education's television series, "Through the Enchanted Gate," Sidney Peterson's film of the Museum's Japanese house, and other experimental films made by the Museum with television in mind.

It is hoped that enough has been said to indicate that steering a course through the twin currents of economic and technological change toward the Film Library's educational and cultural goals is at once an adventure, a gamble, and a challenge, more often than not an exhilarating one to all involved in the enterprise. Of these, it is appropriate here to give our thanks to William A. M. Burden and John Hay Whitney, without whom nothing could have been or can be accomplished; to René d'Harnoncourt; to John Marshall of the Rockefeller Foundation; to J. Robert Rubin, tireless advocate of the preservation program; to Mr. and Mrs. Samuel Goldwyn, film donors and warm well-wishers; to David Selznick for, among much else, his intelligent use of the Film Library's facilities; to all donors of films, listed on page 22; to all contributors to the Film Preservation Fund, listed on page 23; and to all the students of cinematography for whom our work is done.

RICHARD GRIFFITH, *Curator*



*THE TRIP TO BOUNTIFUL*, kinescope of the Television Playhouse production by Horton Foote, directed by Vincent Donohue, with Lillian Gish, Frank Overton. On indefinite loan from Mr. Foote

## films acquired during 1951

Note: While the following films have been added to the Film Library Collection, many of them have not been made available for circulation. Users of Film Library programs should refer to Circulating Film Programs and Documentary & Experimental Films for a complete list of films available for rental. A supplement to the documentary catalogue will be issued this fall.

Key: a acetate, n nitrate

**THE ART OF HENRY MOORE** (1947), produced by Falcon Films, directed by James Johnson Sweeney, commentary by the artist. a

**BLUE SKIES** (1946) (excerpt only), produced by Paramount, with Fred Astaire. a

**BOHEMIAN GIRL** (1936), produced by Hal Roach, with Laurel and Hardy. a

**The Collegians Series** (c1926), produced by Universal, with George Lewis: **FIGHTING TO WIN**, **BREAKING RECORDS**, **BENSON AT CALFORD**, **THE CINDER PATH**. a

**FIRST FLIGHT FROM NORTH TO SOUTH AMERICA** (c1924), Pathe Newsreel. n

**FORMOSA, ISLAND OF PROMISE** (1951), March of Time short. a

**THE GOD WITHIN** (1912), produced by Biograph, directed by D. W. Griffith, photographed by Bitzer, with Blanche Sweet, Henry B. Walthall. a

**LOST BOUNDARIES** (1949), produced by Louis de Rochemont, directed by Alfred L. Werker, with Mel Ferrer, Beatrice Pearson, Susan Douglas. n

**LOOPS, PEN POINT PERCUSSION, STARS AND STRIPES** (1948), produced by Norman McLaren for the National Film Board of Canada. a

**MADE FOR EACH OTHER** (1938), produced by David O. Selznick, directed by John Cromwell, with Carole Lombard and James Stewart. a

**THE MAN I KILLED** (1932), produced by Paramount, directed by Ernst Lubitsch, with Phillips Holmes, Nancy Carroll, Lionel Barrymore. a

**MARK TWAIN** (c1896). (Film record of Mark Twain.) n

**MULE TRAIN** (1950), produced by Columbia, directed by John English, with Gene Autry and his horse Champion. a

**PAINTER AND POET** (1951), produced by John Halas. a

**PARDON US** (1931), produced by Hal Roach, with Laurel and Hardy. a

**PAY DAY** (1922), produced by First National, directed and written by Charles Chaplin, with Chaplin, Edna Purviance, Mack Swain. a

**SHOOTING STARS** (1928), produced by Anthony Asquith, directed by A. V. Bramble, with Annette Benson, Brian Aherne, Donald Calthrop. a

**A STAR IS BORN** (1937), produced by David O. Selznick, directed by William A. Wellman, with Janet Gaynor, Fredric March, Adolphe Menjou. a

**WORKS OF CALDER** (1950), produced by Burgess Meredith, directed and photographed by Herbert Matter, narration by John Latouche and Meredith, music by John Cage. a

## films acquired during 1952

**BENJY** (1951), produced by Paramount for The Los Angeles Orthopaedic Foundation, directed by Fred Zinneman, story and screenplay by Stewart Stern. a

**BUNNY DIPS INTO SOCIETY** (1908), with John Bunny and Earle Williams. a

**CARUSO** (personal films of Enrico Caruso). a

**A CHANGE OF COMPLEXION** (1914), produced by Universal. n

**THE CHURCH ON MAXWELL STREET**, by Yasuhiro Ishimoto. a

**ELEPHANT BOY** (1937), directed by Robert Flaherty and Zoltan Korda, with Sabu. a

**HER CHOICE** (1912), with Anita Stewart, Julia Swain Gordon, Zeena Keefe. a

**THE HONEYMOON** (1928), produced by Paramount, directed by Erich von Stroheim, with Fay Wray, Zasu Pitts, von Stroheim. a

**THE LOST WEEKEND** (1944), Paramount, directed by Billy Wilder, screenplay by Wilder and Charles Brackett, with Ray Milland and Jane Wyman. a

**THE LOVE OF SUNYA** (1927), with Gloria Swanson.

**MAN OF ARAN** (1934), produced, directed and photographed by Robert Flaherty. n

**NOTES ON THE PORT OF ST. FRANCIS** (1952), by Frank Stauffacher. a

**OF KINGS AND QUEENS** (c1952), written, produced and directed by Charles Lipow. a

**PASSION** (1919), directed by Ernst Lubitsch, with Pola Negri and Emil Jannings. a

**THE POTTERY MAKER** (1925), produced by Metropolitan Museum of Art, directed by Robert Flaherty. n

**PRESIDENT ELIOT** (1924), by Dr. Lee DeForest. a

**ROCKET FILM I & II**, by Richard Lippold. a

**TELEPHONE MEMORIES** (1931), Story of the Birth of the Telephone, Western Electric Sound System, narrated by Thomas A. Watson, assistant to Bell. n

Through the Enchanted Gate Series:

**MAKE A SPACE DESIGN, MAKE A PAPER MAGIC, PAINT A PICTURE OF SOUNDS, MAKE A FEELING AND SEEING PICTURE, TELL YOUR IDEAS WITH CLAY,** TV kinescopes prepared by the Museum of Modern Art Education Department. a

**A VITAGRAPH ROMANCE** (1912), with Clara Kimball Young and James Morrison. n

## films acquired during 1953

**BALZAC** (1949), produced by Compas Films, directed by Jean Vidal, music by Guy Bernard. a

**BLACK TOP** (1952), by Charles and Ray Eames. a

**EDISON, T. A.** (c1895), drawing from New York World by Cartoonist Blackton. n

**1848** (1948), produced by Pierre Courtade for the Cooperative du Cinema Française. a

Excerpts from Musicals of the Thirties. n

Fischinger "Absolute" Films: **STUDY NO. 6** (1929), **NO. 7** (1930), **NO. 8** (1931), **NO. 11** (1932), **COMPOSITION IN BLUE** (1933), **CIRCLE** (1933), **ALLEGRETTO** (1936), **AN AMERICAN MARCH** (1939), **MOTION PAINTING NO. 1** (1949), by Oskar Fischinger. a

**FRENCH SCHOOL OF PAINTING**, produced by Les Actualites Françaises, directed by Philippe Este. a

**GALLERY OF MODERN SCULPTORS**, produced by Les Actualites Françaises, directed by Philippe Este. n

**GYPSY BLOOD** (1918) (excerpt only), directed by Ernst Lubitsch, with Pola Negri. a

**THE ILLEGALS** (1948), directed by Meyer Levin, with Tereska Torres and Yankel Mikalowitch, produced by Americans for Haganah, Inc. n

**IN THE STREET** (1953), produced, directed and photographed by Janice Loeb, Helen Levitt and James Agee, music by Arthur Kleiner. a

**INTERNATIONAL NEWSREEL**. a

**MARIE ANTOINETTE** (1938), directed by W. S. Van Dyke, with Norma Shearer, Tyrone Power, John Barrymore. a

**MISS LULU BETT** (1921), directed by William de Mille, with Theodore Roberts, Lois Wilson, Milton Sills, Helen Ferguson. a

**PARADE** (1952), by Charles and Ray Eames. a

**PATHE REVIEW**. a

**SUITE OF BERBER DANCES** (1950), produced by Centre Cinématographique Marocain, directed by Serge Debécove, photographed by Jean Leherisser. a

**TWENTY-FOUR DOLLAR ISLAND** (1925), by Robert Flaherty. a



*The late Canada Lee in Louis de Rochemont's LOST BOUNDARIES, 1949. Gift of Mr. de Rochemont*

## films acquired during 1954

**LES ARTS DE FEU**, produced by Les Actualites Françaises. a

**ASSANT DES AIGUILLES DU DIABLE**, produced by Les Actualites Françaises, directed by Marcel Ichac. a

**BATTLE AGAINST TIME** (1937), produced by Tobis and the Mercedes-Benz Co. a

**BLONDIE OF THE FOLLIES** (1932) (excerpt: burlesque of **GRAND HOTEL**), with Jimmy Durante and Marion Davies. a

**BLOOD AND SAND** (1922), directed by Fred Niblo from Blasco Ibanez' novel, with Rudolph Valentino. a

**COMMUNICATIONS PRIMER** (1953), by Charles and Ray Eames. a

**GEORGES BRAQUE** (1950), by Paul Haesaerts. a

**GRANDES CHASSES D'AFRIQUE**, produced by Les Actualites Françaises, directed by A. Mahuzier, photographed by René Persin. a

**JAMES JOYCE** (a home movie). a

**LAUNCHING OF THE BATTLESHIP OKLAHOMA** (1914). a

**THE LOST SQUADRON** (1932), produced by David O. Selznick, directed by George Archainbaud. a

**MOULAY IDRESS**, produced by Les Actualites Françaises, directed by Philippe Este. a

**THE PHOTOGRAPHER** (1950), directed by Willard Van Dyke for the State Department, a film about Edward Weston. a

**QUADRI DEL NUOVO MUNDO**, photographed from an exhibition in Rome sponsored by the American Federation of Arts. a

**RASHOMON** (1950), produced by Jingo Minoura for Daiei Productions, directed by Akira Kurosawa, with Machiko Kyo, Toshiro Mifune and Masayuki Mori. a

**VISITE A PICASSO** (1950), by Paul Haesaerts. a

**VOLPONE** (1941), directed by Maurice Tourneur, with Harry Bauer. n

## films acquired during 1955

**AMOR PEDESTRE** (1914), produced by Ambrosio, Turin, directed by Marcel Fabre ("Robinet"). a

**ASSUNTA SPINA** (1915), produced by Caesar Films, Rome, directed by Gustava Serena from the play by Salvatore di Giacomo, with Francesca Bertini, Alberto Collo and Gustava Serena. a

**BALLET OF THE ATLAS** (1950), produced by Centre Cinématographique Marocain. a

**BIOGRAPHY OF THE MOTION PICTURE CAMERA**, produced by Campas Films and Roger Leenhardt. n

**CRETINETTI CERCA UN DUELLO** (A Duel Under Difficulties) (1909), produced by Itala Films, Turin, directed and played by André Deed. a

**LA DONNA NUDA** (1914) (excerpt). a

**1860** (1933), produced by Cines, directed by Alessandro Blasetti, with Aida Bellia, Gianfranco Giachetti, Otello Toso, and Maria Denis. a

**FRIENDS** (1912), Biograph, produced and directed by D. W. Griffith, with Mary Pickford, Lionel Barrymore, Henry B. Walthall, Harry Carey. a

**IL GIRO D'ITALIA** (1909), produced by Luca Comerio, Milan. a



**MARIE ANTOINETTE**, 1938, directed by W. S. Van Dyke, with Norma Shearer, Tyrone Power. Gift of Miss Shearer



Opening credit background for the television program "Omnibus," designed by U.P.A. Acquired through the courtesy of United Productions of America

**INDIAN VILLAGE**, by Arne Sucksdorff. a

**THE LIBERATION OF PARIS**, produced by Les Actualités Françaises, photographed by cameramen of F. F. I. n

**LIFE BEGINS** (1932), First National, directed by James Flood from the play by Mary McDougal Axelson, with Loretta Young, Eric Linden, Aline MacMahon. a

**LINCOLN SPEAKS AT GETTYSBURG** (1953), written, directed and produced by Paul Falkenberg and Lewis Jacobs, music by Gene Forrell. a

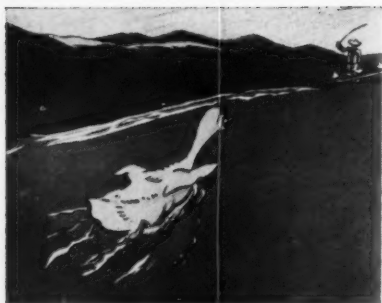
**LYDIA** (1910), produced by Milano Films. a

**MA L'AMORE MIO NON MUORE** (Love Everlasting) (1913), produced by Gloria Films, Turin, directed by Mario Caserini, with Lyda Borelli and Mario Bonnard. a

**MOTION PICTURE ASSOCIATION OF AMERICA** films, produced by the motion picture industry in cooperation with the Academy of Motion Picture Arts and Sciences: **HISTORY BROUGHT TO LIFE, MOVIES ARE ADVENTURE, THIS THEATRE AND YOU, SOUND MAN**. a

**NEWSREEL OF THE MEETING OF THE KAISER AND THE KING OF ITALY AT VENICE** (1908), produced by Luca Comerio, Milan. a

**POLIDOR'S WEDDING** (Polidor Si Sposa) (1912), produced by Pasquali Films, Turin, with Ferdinand Guillaume. a



*THE STORY ABOUT PING, produced by Morton Schindel for Weston Woods Studios, music by Arthur Kleiner. Gift of Mr. Schindel*

**SEVENTH HEAVEN** (1927), directed by Frank Borzage for the Fox Film Corp., with Janet Gaynor, Charles Farrell and Gladys Brockwell. *n*

**THE STORY OF APU AND DURGA** (1955), by Satyajit Ray. *a*

**THE TAKING OF ROME** (1905), produced by Alberini and Santoni, Rome, directed by Filoteo Alberini, with Carlo Rosaspina. *a*

**TELEVISION PROJECT** films and kinescopes, produced by the Museum of Modern Art:

**JAPANESE HOUSE, ANDES EXHIBITION** kinescope, **ART IN AMERICA, LIPCHITZ, MARGARET ARLEN** kinescope, **DISMANTLING OF ANDES EXHIBITION IN SAN FRANCISCO, CBS SIX O'CLOCK REPORT** kinescope, **CBS DIMENSION** kinescope, **HOME (D'AMICO Appearance), ARCHITECTURAL MILLINERY, MANHOLE COVERS, ANNIVERSARY EXHIBITION.** *a*

**I TOPI GRIGI** (The Gray Rats) (1917), produced by Tiber Films. *a*

**THE TOY THAT GREW UP**, directed by Roger Leenhardt for Compas Films. *n*

**A TRIP TO BOUNTIFUL** (1953), TV kinescope of the NBC Television Playhouse production, produced by Fred Coe, directed by Vincent J. Donehue, written by Horton Foote, with Lillian Gish, John Beal, Eve Marie Saint. *a*

## films acquired during 1956

**THE ADVENTURES OF PRINCE ACHMED** (1926), by Lotte Reiniger. *a*

**ALL MY BABIES**, written, directed and produced by George C. Stoney for the Georgia State Department of Health. *a*

**AUTUMN FIRES** (1950), by Herman G. Weinberg. *a*

**BELLS OF ATLANTIS** (1953), produced and photographed by Ian Hugo from Anais Nin's "House of Incest," acted and recited by Anais Nin, abstract effects by Len Lye and Hugo, electronic music by Louis and Bebe Barrows. *a*

British Documentaries:

**BACK TO NORMAL** (c1946), produced by Merlin Films for the British Ministry of Information, directed and written by Roger MacDougall. *a*

**THE BALANCE** (1947), produced by Films of Fact for the British Central Office of Information. *a*

**BEETHOVEN VS. BOOGIE** (1949), produced by the Crown Film Unit, directed by Gilbert Gunn. *a*

**THE BITER BIT** (c1943), produced by Coombe Productions Ltd., with the cooperation of the Crown and Royal Air Force Film Units. *a*

**CHARLEY'S BLACK MAGIC** (1948), animated by John Halas and Joy Batchelor for the Central Office of Information. *a*

**CHARLEY'S MARCH OF TIME** (1948), animated by John Halas and Joy Batchelor for the Central Office of Information. *a*

**COAL CRISIS** (c1948), produced by J. Arthur Rank, This Modern Age series. *a*

**CROWN OF THE YEAR** (c1943), produced by Edgar Crown for Verity Films, directed by Ralph Keene. *a*

**FERRY PILOT** (1942), produced by the Crown Film Unit, directed by Pat Jackson. *a*

**THE HARVEST SHALL COME** (1942), produced by Basil Wright for Realist Film Unit, directed by Max Anderson, with John Slater, Eileen Beldon. *a*

**JOB IN A MILLION** ((c1936), produced by John Grierson for the G.P.O. Film Unit, directed by Evelyn Spice. *a*

**MEN OF THE LIGHTSHIP** (1940), produced by Crown Film Unit, directed by David MacDonald. *n*

**NORTH SEA** (1938), produced by Alberto Cavalcanti for the G.P.O. Film Unit, directed by Harry Watt. *n*

**O'ER HILL AND DALE** (1932), produced by John Grierson for the Empire Marketing Board, directed and photographed by Basil Wright. *n*

**RAINBOW DANCE** (1936), made by Len Lye for the G.P.O. Film Unit.

**SPRING ON THE FARM** (1942), produced by the Greenpark Unit of Verity Films for the Ministry of Information, written and directed by Ralph Keene. *a*

**STRICKEN PENINSULA** (c1944), directed by Paul Fletcher for the Ministry of Information. *a*

**SUMMER ON THE FARM** (c1942), produced by the Greenpark Unit of Verity Films for the Ministry of Information, written and directed by Ralph Keene. *a*



**TODAY AND TOMORROW** (1945), produced by World Wide Pictures for the British Ministry of Information, directed by Robin Carruthers. a

**TRADE TATTOO** (1937), made by Len Lye for the G.P.O. Film Unit.

**THE WAY WE LIVE** (1946), a Two Cities Production, written and directed by Jill Craigie, music by Gordon Nacab. a

**YOUR VERY GOOD HEALTH** (1948), animated by John Halas and Joy Batchelor for the Central Office of Information. a

**DECISION FOR CHEMISTRY** (1953), directed by Sidney Meyers for the Monsanto Chemical Company. a

**DEDEE D'ANVERS** (1947), directed by Ives Allegret, with Simone Signoret, Bernard Blier and Dalio. a

**THE EAGLE WITH TWO HEADS** (1947), directed by Jean Cocteau, with Edwige Feuillere, Jean Marais and Jean Debucourt. n

**THE ETERNAL CITY** (1923) (excerpt), produced by Samuel Goldwyn, directed by George Fitzmaurice, with Lionel Barrymore, Bert Lytell, Barbara La Marr. a

**THE ETERNAL HUSBAND** (1946), directed by Pierre Billon from the Dostoevsky story, with Raimu, Aimé Clariond, Gisèle Casadessus, Micheline Boudet. n

**EVOLUTION** (1955), by James Davis. a

**HOUSE** (1955), by Charles and Ray Eames, music by Elmer Berstein. a

**IMAGES MEDIEVALES** (1950), made at the Bibliothèque Nationale, Paris, directed by William Novik.

**JENNY L'AMOUR** (1947), directed by Henri-Georges Clouzot, with Louis Jouvet, Suzy Delair, Bernard Blier, Charles Dullin, and Simone Renant. n

**LOONEY TOM** (1951), by James Broughton. a

**MAKE WAY FOR DUCKLINGS, STORY ABOUT PING, STONE SOUP** (1955), produced by Morton Schindel, music composed and directed by Arthur Kleiner, based on "Make Way For Ducklings" by Robert McCloskey, "Story About Ping" by Marjorie Flock and Kurt Wiese, "Stone Soup" by Marcia Brown. a

**MANHATTA** (1921), produced and photographed by Paul Strand and Charles Sheeler. a



**THE PHOTOGRAPHER**, 1948, directed by Willard van Dyke for the United States Information Agency, with Edward Weston. Gift of Mr. van Dyke

**MESHES OF THE AFTERNOON** (1943), by Maya Deren and Alexander Hammid. a

**ON THE EDGE** (1949), by Curtis Harrington.

**ORIGINS OF THE MOTION PICTURE**, produced by the U. S. Navy, based on the book *Magic Shadows* by Martin Quigley, Jr. a

**THE PENALTY** (1920), directed by Wallace Worsley for the Goldwyn Company, with Lon Chaney. a

**EL PUENTE** (1955), produced by the Puerto Rican Department of Public Instruction, written by Edwin Rosskam, directed by Amilear Tirado, photographed by Jesus Figueros. a

**SAUSALITO**, produced, directed and photographed by Frank Stauffacher, with Barbara Stauffacher. a

Sucksdorff films:

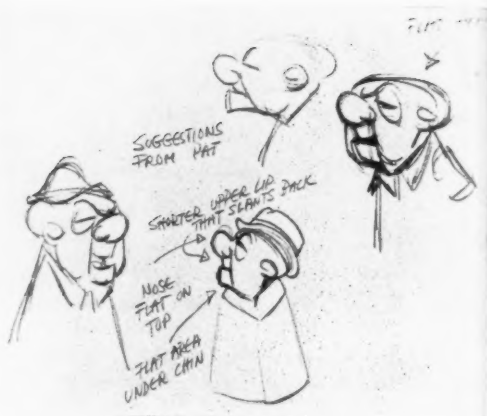
**SKUGGER OVER SNON, EN SOMMARSAGA, TRUT**, produced by Svensk Filmindustri, directed and photographed by Arne Sucksdorff (Swedish versions). a

**THE GREAT ADVENTURE** (1955), directed, written, photographed and edited by Arne Sucksdorff, music by Lars Erik Larsson, narration spoken by Luis Van Rooten, distributed by Louis de Rochemont. a

**TEXTILES AND ORNAMENTAL ARTS OF INDIA** (1955), by Charles and Ray Eames, narration by Mrs. Pupul Jayakar, photographed at the exhibition held at the Museum of Modern Art. a

**A TIME FOR BACH**, sponsored and produced by William H. Scheide, Director of the Bach Aria Group, directed and edited by Paul Falkenberg, animation sequence by Philip Stapp, with the Bach Aria Ensemble. a

**TREADLE AND BOBBIN** (1954), by Wheaton Galentine, music by Noel Sokoloff. a



Animators' sketches for the cartoon character Mr. Magoo, as shown at the 1955 exhibition, "UPA: Form In The Animated Cartoon," directed by Douglas MacAgy

UPA Productions, Inc., distributed through Columbia Pictures Corporation:

<b>WHEN MAGOO FLEW</b>	a
<b>FUDDY DUDDY BUDDY</b>	a
<b>MADELEINE</b>	a
<b>GERALD MCBOING-BOING</b>	a
<b>UNICORN IN THE GARDEN</b>	a
<b>CHRISTOPHER CRUMPET</b>	a
<b>THE OOMPAS</b>	a
<b>THE TELL-TALE HEART</b>	a
<b>FUDGET'S BUDGET</b>	a



**THREE WOMEN**, 1921, directed by Ernst Lubitsch, with Willard Louis, Pauline Frederick, Lew Cody. Acquired through the courtesy of Warner Brothers

## circulating film programs

### *The American Film:*

- I. The Development of Narrative
  - Beginnings
  - The Rise of the American Film
  - The Basis of Modern Technique
  - Von Stroheim and Realism
  - The German Influence
  - The End of the Silent Era
  - The Coming of Sound
- II. Elements of the American Film
  - The Super-Production
  - The Western Film
  - The Film and Contemporary Life
  - War in Retrospect
  - Mystery and Violence
  - Screen Personalities
  - Americana
  - Comedies
- III. Three Film Masters
  - The Work of D. W. Griffith
  - The Films of Douglas Fairbanks
  - The Films of Ernst Lubitsch

### *The Film in France:*

George Méliès: Magician and Film Pioneer  
Zecca, Cohl and Durand  
From Lumière to René Clair  
The Advance Guard  
The End of the Silent Era  
The Sound Film

### *The Film in Germany:*

Legend and Fantasy  
The Moving Camera  
The Advance Guard  
Pabst and Realism  
The Sound Film  
The Nazi Film

### *The Film in England:*

The Silent Film  
The Sound Film

### *The Scandinavian Film:*

Carl-Theodor Dreyer  
Seastrom and Stiller  
The Sound Film  
The Swedish-American Film

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Before the Revolution  
New Beginnings  
Two Experimental Groups: Fex & The Kuleshov Workshop  
The Films of Sergei Eisenstein  
The Work of Pudovkin  
The Ukraine: Alexandre Dovzhenko  
The Social Film  
The Vassiliev Brothers  
Kozintzev and Trauberg  
Counter Propaganda

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Theatrical and Social Dancing in Film  
Opera in Film  
A Short History of Animation  
An Outline of the Non-Fiction Film  
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Edwin S. Porter  
Ferdinand Zecca  
Emile Cohl  
G. M. Anderson ("Broncho Billy")  
A. E. Colby  
Thomas H. Ince Productions

### *The Film of Fact and Interpretation:*

- I. Screen Journalism
  - Beginnings
  - Newsreel and Newsreel Compilations
- II. Documentary 1922-1940
  - Robert Flaherty
  - European Developments:
    - Continental Impressionism
    - Montage
    - Joris Ivens
    - Ufa Kulturfilme
    - French Instructional Films
    - European Anthropological Films
  - British Documentary:
    - The Empire Marketing Board
    - The G.P.O. Film Unit
    - The "Sponsored" Film
    - Theatrical Documentary
    - The Films of Scotland Committee
  - American Documentary:
    - Instructional Films
    - Travelogues
    - March of Time
    - The New Deal
    - Adult Education
- III. The Film At War, 1939-45
  - Nazi Propaganda Films
  - British War Films
  - American War Films:
    - Training Films
    - Orientation Films
    - Incentive Films
  - International Exchange
- IV. Post-War Documentary
  - The "Individualist" Documentary
  - Arne Sucksdorff
  - British Documentary
  - American Documentary

### *Experimental Films:*

- I. Europe
  - Richter and Eggeling
  - The School of Paris
- II. U.S.A.
  - The First Avant-Garde
  - The Post-War Revival

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| René Clair                             | Jean Lenauer                       | Norma Shearer                               |
| Columbia Pictures Corporation          | Jean A. LeRoy                      | Stella Simon                                |
| Contemporary Films                     | Peter S. Levine                    | Spaeth Foundation                           |
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| Czechoslovak Information Service       | Richard Lippold                    | Ralph Steiner                               |
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In addition to the above, the Film Library wishes to thank the subscribers to The Thursday Evening Film Series, the many educational organizations and individuals, too numerous to list here, who have over the years contributed toward new acquisitions for the Collection.

The Film Library extends special thanks to the Trustees of the San Francisco Museum of Art, and to its Director, Dr. Grace L. McCann Morley, who in 1954 founded at the San Francisco Museum, a central depository for a selection of the Film Library's circulating programs, to be available to subscribers in the Western States, Hawaii and Alaska. Costly transportation rates had made the Film Library's programs increasingly difficult for rental to Western educational institutions. By thus undertaking regional distribution of basic programs on film history, the San Francisco Museum of Art assured convenience and economy to Western users and greatly strengthened the national education program of the Film Library.

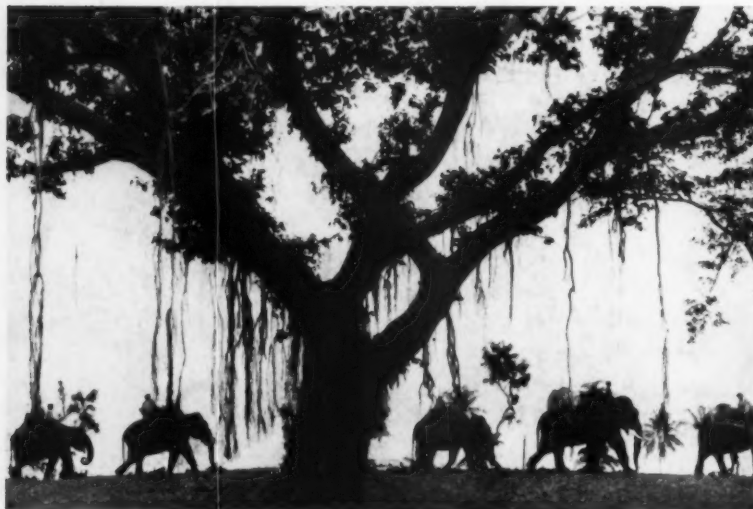
*WUTHERING HEIGHTS, 1939, produced by Samuel Goldwyn, directed by William Wyler, with Merle Oberon, Flora Robson. Gift of Mr. and Mrs. Samuel Goldwyn*





## museum of modern art film exhibitions

A Cycle of 70 Films, 1895-1935	May 11- November 6, 1939	New Documentary Films	June 5-September 17, 1944
George Melies: Magician and Film Pioneer	May 11-October 1, 1939	Recent Acquisitions	September 18-December 31, 1944
Highlights From a Cycle of 70 Films	November 7-November 26, 1939	The Art of the Motion Picture, 1895-1941	January 1, 1945-December 31, 1945
The Non-Fiction Film: From Uninterpreted Fact to Documentary	November 27, 1939-January 6, 1940	The Documentary Film, 1922-1943	January 1, 1946-July 14, 1946
Ten Programs: French, German and Russian Films	January 8, 1940-March 24, 1940	Highlights of the Documentary Film	July 18-September 15, 1946
A Short History of Animation: The Cartoon, 1879-1933	March 25-March 31, 1940	The History of the Motion Picture, 1895-1946	September 16, 1946-December 28, 1947
Three French Film Pioneers: Zecca, Cohl and Durand	April 1-April 7, 1940	Special Holiday Program of Color Films	December 29, 1947-January 4, 1948
Abstract Films	April 8-April 14, 1940	New Loans and Acquisitions	January 5-July 4, 1948
Great Actresses of the Past: Bernhardt, Rejane, Fiske and Duse	April 15-April 28, 1940	The Film Till Now	July 5, 1948-December 24, 1949
The March of Time	April 29-May 5, 1940	Special Holiday Program	December 26, 1949-January 1, 1950
The Films of Douglas Fairbanks	May 6-July 31, 1940	The Film Till Now (Con't)	January 2, 1950-July 15, 1951
Forty Years of American Film Comedy: Part I	August 1-November 11, 1940	The Art of the Film	July 16, 1951-September 14, 1952
D. W. Griffith	November 12, 1940-January 5, 1941	The Work of Robert Flaherty	September 15-November 9, 1952
Forty Years of American Film Comedy: Part II	January 6, 1941-May 19, 1941	Screen Personalities	November 10, 1952-June 28, 1953
Films of Britain at War	May 20-June 29, 1941	The Films of Ernst Lubitsch	June 29-September 6, 1953
A Cycle of 300 Films Tracing the History and Development of the Motion Picture from 1895 to 1940: Part I, The Silent Film	June 30, 1941-October 31, 1941	Recent Acquisitions and Loans	September 7, 1953-January 31, 1954
A Cycle of 300 Films: Part II, The Talkies	November 1, 1941-February 14, 1942	Jean Renoir	February 1-February 7, 1954
Holiday Matinees for Children	December 20, 1941-January 2, 1942	The American Scene, 1945-53	February 8-April 4, 1954
A Cycle of 300 Films	February 15, 1942-May 29, 1943	United Artists, 1919-1954	April 5-September 12, 1954
Films and Reality	May 30, 1943-August 28, 1943	Olympia, Parts I & II	September 13-September 26, 1954
Social and Theatrical	August 29-September 18, 1943	Rashomon	September 27-October 3, 1954
Dancing in the Film	September 19, 1943-June 4, 1944	Through the Looking Glass	October 4-December 5, 1954
45 Years of the Movies		Ten Request Programs	December 6, 1954-February 13, 1955
		Children's Holiday Films	December 20, 1954-February 13, 1955
		Family of Man	February 14-March 13, 1955
		50 Years of Italian Cinema	March 21-May 29, 1955
		UPA	June 15-July 3, 1955
		Masterworks From the Film Library Collection	July 4-February 12, 1956
		A Producer's Work: The Films of Samuel Goldwyn	February 13-July 22, 1956
		Recent Acquisitions and Loans	July 23-September 15, 1956
		Selections From the Film Library Collection	September 16, 1956-March 2, 1957



ELEPHANT BOY, 1937, directed by Robert J. Flaherty and Zoltan Korda. Acquired through the courtesy of Sir Alexander Korda

1947

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Robert  
Quired  
Korda



#### ACKNOWLEDGMENTS

On behalf of the Trustees of the Museum of Modern Art I wish to thank the collectors and museums whose names appear on page 34; their generosity in lending has made the exhibition possible. I also wish to thank the following for their kind help: B. H. Friedman, Clement Greenberg, Philip Guston, Sidney Janis, Robert Motherwell, Alfonso Ossorio, Mrs. Betty Parsons and Tony Smith, all of whom offered information and valuable advice; Ben Heller, who generously contributed the color plate in the catalogue; Hans Namuth, for supplying photographic material; Bernard Karpel, for preparing the bibliography; Alicia Legg, for her research and general assistance and Mary C. Schlosser and Marianne Flack for secretarial work.

Andrew Carnduff Ritchie, Director of the Department of Painting and Sculpture, had begun to discuss the Museum exhibition with Jackson Pollock before his death. I should like to make grateful acknowledgment to Mr. Ritchie for his helpful counseling and assistance throughout.

I should like also to express a deep and particular gratitude to Lee Krasner Pollock whose interest, thoughtful care for detail and cooperation have contributed so much to the exhibition.

Sam Hunter

*Director of the Exhibition*

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*overleaf:* Jackson Pollock painting *Number 32* in the summer of 1950 at his Springs, Long Island studio.

In the background is *One*, painted during the same period. Photo Hans Namuth.